



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

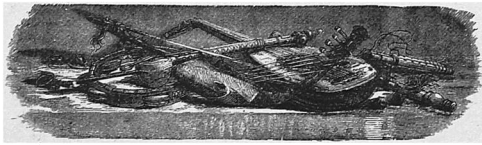
Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

THE DECORATOR AND FURNISHER.



MINOR ARTS OF DECORATION.

THE effect of heat and of certain chemical agents on metals is turned to account in producing excellent colorings on ornaments, such as statuettes and vases, candelabras, brackets, etc. If a brass article be immersed in a solution of half an ounce of hypo-sulphate of soda, dissolved in one pound of water, to which one ounce of sulphuric acid is subsequently added, and the article then evenly heated up to 190° Fahr., a beautiful red will be produced, with green and red iris glitter. With the same process, but with acetate of lead instead of sulphuric acid, gold carmine, light aniline blue, white and reddish white may be produced on metals, the color varying according to the period spent on heating. A grayish green is produced on brass by giving the article a bath of copper, and an excellent violet by immersing it in a solution of antimony and rubbing it with cotton. By boiling brass in a solution of sulphate of copper it is given a moire color. An antique looking green bronze will be given to copper and brass by repeated applications of dilute acetic acid and with exposure to fumes of ammonia between each.

In the coloring of bronzes, such as statuettes and other room ornaments, including hardware fittings, much of the beauty of the result depends upon the exactitude with which the intended tint has been selected and the shades imposed. The hue of antique green, so much admired, is obtained by means of a liquid made of ten grammes marine salt, the same quantity of cream of tartar and acetate of copper, the whole dissolved in 200 grammes of vinegar and thirty grammes carbonate of soda. The Florentine hue is obtained by means of green vitriol (sulphate of iron) and then rubbing with wax. The citron tint is got by mixing red ochre with lampblack and oil. The old green bronze comes from several dippings in acid, and the subsequent application of wax. Verdigris is obtained by means of sal-ammoniac and wax afterwards. To produce dark or Berlin bronze, the metal must be dipped momentarily in nitric acid, rinsed and rubbed with sawdust. The bronzing dip may be prepared by dissolving in one gallon hot water half pound each of perchloride of iron and perchloride of copper. Sawdust is used for the polishing.

An important branch in decoration is the making of gold alloys and their imitations. Copper, which is united to gold by repeated heatings, gives at first a brownish black color, which is removed by boiling or steeping the article in diluted sulphuric or hydrochloric acid. The proportion of acid is one part to forty parts of water. An alloy of gold and silver is similarly treated with nitric acid. Articles of gold alloys may be given a light yellow color by dipping them in a solution of two parts saltpetre, six of alum, one part table salt, in three and a half parts water, in porcelain vessel. If the alloy contains both copper and silver, beside the gold, the method of pickling can be varied to suit the color it is designed to give it. If it is put in sulphuric acid the color obtained is an alloy of gold and silver; if nitric acid, the copper and silver tones disappear from the surface.

The lacquering of woods and metals in any tint may be effected by putting four ounces of the best gamboge into thirty-two ounces of spirit of turpentine; same quantity of dragon's blood and turpentine, and one ounce of annatto in eight ounces of the same spirits. Such proportions of these three compositions when required is blended at time of using, adding any needed tint. A deep cold lacquer for polished metals and wood is composed of seedlac, three ounces; turmeric, one ounce; dragon's blood, one fourth ounce; alcohol, one pint. A week is required for incorporation; the preparation should be frequently shaken, decanted and filtered.

For a gold color lacquer on brass the following composition is first applied: Seedlac, six ounces; amber, two ounces; gamboge, two ounces; dragon's blood, sixty grammes, mixed with pounded glass, four ounces; the whole to be ground on a porphyry slab. The application is followed by two or three successive coatings of equal parts of oriental saffron and red sandalwood dissolved in thirty-six ounces of alcohol and strained. Silver is oxidized by dipping the articles in the preparation of five grammes of sulphuret of potash dissolved in a litre of hot water; the articles are withdrawn in a few seconds, plunged into fresh water, dried, and polished with a wire brush and pulverised graphite.

Staining of interior woodwork makes an essential feature of the decorative art. These stainings are applied to produce specific tones of color to heighten the appearance of the grain and

natural markings, or to imitate the appearance of other woods. In some instances the wood has to be freed from its natural color, which is done by applying a solution of chloride of lime and soda crystals, and subsequently immersing it in sulphuric acid, the latter being applied hot. Furniture of white wood intended to be decorated in black and gold, may be made an intense black by the following process: The grain is filled up with black glue, *i. e.*, thin glue and lampblack; when dry the surface is papered down with fine paper. The next application is a gill of French polish, in which is mixed one ounce best ivory black, or gas black, which is best, well shaken to a pasty mass, then adding a portion of fine brown hard, with enough black polish to make it quite dark. Two coats are laid, the first being glass papered, the second covered with a coat of glaze to give it the requisite finish.

The process of ebonising varies with different woods. The apple, pear and hazel woods prove the best woods for imitation of natural ebony. Beech is steeped in a strong liquor of logwood and galls, and then washed over with a solution of sulphate of iron. For oak boiled logwood is used, with ten or fifteen drops of a saturated solution of indigo added to it, the surface being subsequently saturated with filtered solution of verdigris in hot concentrated acetic acid, the process being repeated until the required intensity of hue is obtained.

A beautiful purple color is imparted to wood by applying a preparation of one pound of logwood chips, boiled in three-quarter gallons of water, to which is separately successively added four ounces pearl ash and two ounces powdered indigo. Red, blue, mauve and several other stains are obtained from the aniline colors.

Wood may be stained by water colors. After laying on the color a few minutes it is wiped off, when the stain having sunk into the soft parts and less so into the hard parts, the graining and figures of the wood are brought out more distinctly than from the brush alone. If the stain is not deep enough two coats may be applied.

Chequered veins and splashes, imitation of those of marble, are produced on enamelled slate by pouring pigments in oil on water confined in a tank, lifting from the bottom of the tank the slate to be ornamented and which receives the floating vagaries of form on its surface. In coloring or painting marble, which has been previously slightly heated, the following preparations are suitable for the production of the colors named: Blue—alkaline indigo blue, or turnsole with alkali. Red—dragon's blood in spirits of wine. Yellow—gamboge in spirits of wine. Gold color—sal-ammoniac, sulphate of zinc and verdigris, equal parts. Green—sap green in spirits of potash. Brown—tincture of logwood. Crimson—alkanet root in turpentine. These colors may be used for veining, according to taste.

Any pattern in repoussé work is pencilled on the surface of the object, and masses of metal, approximating to the design, are hammered out from within. The depressions made on the inner side are filled in with a cement of pitch and resin, and the details of the design are gone over by the artist workman with punches and finishing tools, the aim being to evolve the utmost beauty of line and contour.

Engraving on metal is effected by bold cutting with tools, the edges of which are curved, straight, angular and pointed. The traced design is brought into relief at varying depths, by matting and by acid coloring. A steady hand, a fine touch and great practice is required for good execution.

